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savoir gré à l'auteur d'avoir omis quelques pages trop souvent citées et de nous avoir présenté, en revanche, de nombreux poèmes de valeur, trop ignorés du public; on oublie trop, par exemple que la plupart des grands écrivains du siècle débutèrent dans la carrière littéraire comme poètes. Les noms d'Anatole France, Jules Lemaitre, Paul Bourget, que nous trouvons dans cette anthologie, nous rappellent que ces célèbres prosateurs furent à l'origine des Parnassiens, et nous constatons avec une certaine satisfaction que Armand Sylvestre lui même, auteur de contes très gaulois, sut composer de très délicats poèmes.

Les critiques précédentes qui ne proviennent, en somme que d'une question d'appréciation personnelle ne pourront empêcher le lecteur de reconnaître que l'auteur a montré dans le choix des poèmes un goût éclairé et une rare originalité.

Je doute cependant que malgré ses qualités ce petit ouvrage soit d'un grand intérêt au point de vue purement scolaire: le caractère abstrait de la majorité des poèmes choisis rend cette anthologie à peu près inaccessible à la plus grande partie des étudiants américains non gradués des universités. Ce recueil constituera, cependant, pour les élèves plus avancés une aide précieuse.

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R. GUIET

A GROUP OF FRENCH TEXTS

I

DE BANVILLE: Gringoire, and COPPÉE: Le Luthier de Crémonne. Edited by AARON SCHAFFER. Henry Holt and Company.

The edition is apparently intended for beginners. Mr. Schaffer never loses sight of this and adapts all his apparatus to such students. His notes are entirely adequate both for construction and translation. His introductions furnish interesting information as to the historical back-ground of the plays and the author's place in literature. And his vocabulary! Truly it is a relief to find a vocabulary which lives up to all its maker promises for it! The edition is a clean-cut piece of work, as unpretentious as it is without defects.

II

LABICHE ET MARTIN: La Poudre Aux Yeux. Edited by LÉOPOLD CARDON. Oxford University Press.

M. Cardon believes in the direct method. He offers in his supplementary exercises interesting material for conversational class work. He also advocates studying a play intensively, reading aloud each lesson in French before preparation by the students. All this is excellent. Where the edition fails is in the execution—

the practical details. M. Cardon does not estimate aright the needs of the American student. His selected vocabulary omits such words as: *plaisanter*, *bêtise*, *milieu*, *compter* (to settle accounts). In his notes he explains *poisson*, but neglects the ironic "*Je te conseille d'en parler*" and "*Nous n'attendons pas après ta clientèle.*" He explains *clientèle* as "*l'ensemble des clients*" and omits *clients* from his vocabulary. He fails to realize that *petits pois* are green peas. These are but samples which can be added to from any page of the play.

III

ALEXANDRE DUMAS FILS: *Le Demi-Monde*. Edited by H. A. SMITH and R. B. MICHEL. Oxford University Press.

The edition lacks a vocabulary; therefore, apparently its editors intend it for advanced students. In view of this fact one must regret the scanty apparatus provided. There is a painfully short introduction, with no mention of Dumas' precursors in comedy, of Augier, of the difference between this comedy and the classical model, nor of the men influenced by Dumas. For his life, the student is referred to Juleville. The "Avant Propos" of the play is summarized in English, instead of being reproduced. The notes might well be more extensive; they give translations for the most difficult of the idiomatic constructions, but rarely analyze them. The syntax of Dumas is accorded little attention, the emphasis being placed always on the translation. It is indeed difficult to determine just what students could use this edition to advantage—perhaps in a rapid reading course where French editions are inaccessible.

IV

E. LABICHE: *Le Voyage de M. Perrichon*. Edited by G. H. WADE. Oxford University Press.

Mr. Wade is an Englishman and his book is intended to meet English needs. The selections and omissions in the abbreviated vocabulary, while shocking to an American, may fit the English situation. The editor includes *vase*, *banal*, *infirmité*, *hommage*, while leaving out *se promener*, *poli*, *tandis que*, *doit partir*, *voiture*. In fact the basis for selection is a mystery. With this one exception Mr. Wade has done a first-class piece of work. His introduction and his notes are more extensive and more informative than those of any edition of this play that the reviewer has seen.

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